



ANTHOLOGY OF SACRED SONG



CELEBRATED
ARIAS SELECTED
FROM
ORATORIOS
BY OLD AND
MODERN
COMPOSERS
EDITED BY
MAX SPICKER

VOL. 1. SOPRANO
2. ALTO
3. TENOR
4. BASS

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Anthology of Sacred Song

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Christmas Oratorio.

Recitative and Aria.

J. S. BACH.

Voice. *Recit. f* *p*

De-part! e-nough, my treasure I re-tain, With

Piano. *f* *p*

Recit. p Adagio

me He doth re-main, And while I live will not forsake me, He to His kind em-

Adagio

Allegro *f* *p*

brace With soft and gen-tle grace And sweet-est ten-der-ness will

Recit.

take me. *Allegro* Now as my bride-groom I re-ceive Him, And all my

f *p col canto*

Recit.

heart's de-votion give Him; Full well I know, He lov-eth

Allegro

f *p*

cresc. *Recit.*

me, And I, too, love Him hear-ti-ly, And for His hon-or

Allegro

f *p*

cresc. *lento*

live. What foe from me this joy can rend, That He vouch-safes to

Allegro

cresc. *f* *p* *f*

Recit. *cresc.*

give? Thou, Je-sus, art my con-stant friend, And in dis-

Allegro

p

Adagio. a tempo

tress I cry to Thee, Lord, help, Lord, help, my shield and succor be.

Adagio. a tempo

2/4

Aria.

Andante con moto. (♩ = 63)

First system of the piano introduction. The treble clef staff begins with a forte (*f*) dynamic and contains a series of chords and moving lines. The bass clef staff provides a harmonic foundation with sustained notes and some movement. The key signature is one sharp (F#).

Second system of the piano introduction. The treble clef staff continues with complex chordal textures and melodic fragments. The bass clef staff maintains a steady accompaniment. The dynamic remains forte (*f*).

First system of the vocal entry and piano accompaniment. The vocal line (treble clef) begins with a mezzo-forte (*mf*) dynamic and the tempo marking *energico*. The lyrics "Ye foes of— man, your might is—" are sung. The piano accompaniment (bass clef) features a steady eighth-note pattern. The dynamic *p* (piano) is marked in the piano part.

Second system of the vocal entry and piano accompaniment. The vocal line continues with the lyrics "sha - ken, Dis - may no more in— me ye— wa - ken, My strength, my". The piano accompaniment continues with a steady eighth-note pattern. A *cresc.* (crescendo) marking is present above the vocal line.

Third system of the vocal entry and piano accompaniment. The vocal line concludes with the lyrics "shield is ev - er— near,— my strength, my shield is". The piano accompaniment continues with a steady eighth-note pattern. *cresc.* markings are present above the vocal line and below the piano part.

near, is near. *mf* Ye foes of man, your might is

sha - ken, Dis - may no more in me ye wa -

- ken; My strength, my shield is near, my strength, my

shield is ev - er near. *poco largamente* *energico*

col canto *f* *a tempo*

p un poco agitato *cresc.*

What though with fear— ye strive to— fill— me, And threat-en—

p *cresc.*

sempre cresc. *^*

in— your rage to— kill— me? Be— hold, my Sav— iour dwell— eth

sempre cresc.

f

here, be— hold, my Sav— iour dwell— eth here.

f

mf poco agitato *cresc.*

What though with fear_ ye strive to fill me, And threat - en

p *cresc.*

p

in_ your rage to_ kill_ me? Be - hold, my Saviour dwell - - eth

p

f *Adagio*

here, be - hold, my Sav - iour dwell-eth here.

f *col canto* *f* *Tempo I.*

mf energico

Ye foes of man, your might is—

p

cresc.

sha - ken, Dis - may no more in me ye wa - ken, My strength, my

cresc.

shield is ev - er near, my strength, my shield is

cresc.

f con spirito

near, is near. Ye foes of man, your might is sha - ken, Dis -

may no more in me ye wa - ken, My strength, my shield is

cresc. *con*

near,— is near, my strength, my shield— is ev - er near,— my

cresc.

forza *p rallent.* *Adagio*

strength, my— shield is— ev - er— near, my strength, my shield is

col canto *f col*

ev - er near. *Tempo I.*

canto *marcato*

Rebekah.

Recitative and Aria.

J. BARNBY.

Recit.
p tranquillo

With o-ver-flow-ing heart, O Lord, I med-i-tate up-on Thy

good-ness. The crown Thou soon wilt set up-on my youthful brow; The

spouse Thou soon shalt dow'r me with, Will make my cup of human bliss run

o'er. The chos-en of the Lord to me shall be per-pet-ual bless-

ing; Un-to Thy throne her many-voiced anthem Nature lifts; my *mf*

grateful soul shall swell the song of praise. *pp*

Aria.

Allegretto. (♩ = 92)

dolce
The soft south - ern

breeze plays a - round me, The birds trill their

e - ven - tide song; The leaves of the

wild trees make mu - sic, The wa - ters flow

slentando mur-muring a - long. *più mosso* Cre - a - tion *cresc.* a-dores Thee, O

colla voce

Fa - ther, Its myr - iad soft voic - es out - pour,

rit.

a tempo To thy throne a sweet song of thanks - giv - ing In me -

a tempo

lo - dious num - bers doth soar, in me - lo - dious num -

poco rit.

poco rit.

pp

a tempo

- ber doth soar.

m. s.

dolce

I bow me, Al - might - y, be -

fore Thee, I al - so would wor - ship and

praise, And thank Thee, O Lord, for thy

good - ness, That bless - eth my man-hood's first days.

con anima *cresc.* *f*

Guide my foot - steps, pro - tect me, O Fa - - ther, My

pp

strong help and buck - ler still be, And when the death -

f *dim.* *pp*

cresc.

an - gels shall call me, Let me live blest for ev - er with

cresc.

poco rit. *cresc.* *a tempo*

Thee, let me live blest for ev - er with Thee.

poco rit. *cresc.* *a tempo* *pp*

m. s. dim. *morendo* *pp*

Engedi.*)

Recitative and Aria.

L.v. BEETHOVEN.

Recit.

Je-ho-vah, hear! oh hear me! Thou art my hope; oh Lord, de-liv-er

me! Stretch forth Thy hand to help me in my

trouble. I bless Thy ho-ly

name, Thou art my ref-uge and my shield; In Thee a-lone I trust.

Allegro. (♩ = 138.)

mf

pp

f

fp

*) The music to "Engedi" has been adapted from Beethoven's "Christ on the Mount of Olives"

Maestoso. (♩=88.) Recit. 15

How awful is Thy

Allegro.

wrath, oh God of Israel! Arise, oh Lord! and let thine en-emies be-

Maestoso. (♩=88.)

scatter'd and flee be-fore Thee.

p espress.

Oh Father! hear and grant Thy servant's pray'r, who bends before Thy

cresc. *Allegro.* *Adagio, a tempo, tranquillo*

Throne in sorrow, for my foes have sought my life. Re -

agitato poco a

mem-ber our re-proach, where-with Thine

15830

poco

en - emies have reproach'd Thy ser - vants;

sf

cresc.

a - rise, oh God of Hosts, forsake me

cresc.

Adagio agitato. (♩ = 88.)

not! Be -

p

hold! how fear - ful - ly the pains of death op -

cresc.

Adagio molto. (♩ = 80.)

press and wound my soul. My heart is faint, my—

cresc.

sf

sf

molto cresc.

Fa - ther! Be - hold! my heart is faint, have mer - cy, Lord!

sf *cresc.* *ff* *col canto* *p*

Aria.

Allegro. (♩ = 120.)

p

cresc.

poco *p* Oh! my

f *p*

agitato

heart is sore with - in me, and my

spir - it, and my spir - it faints a - way; Terrors

con

rabbia *cresc.*

seize me, and in dark - ness I am dwell - ing night and

cresc.

day. Like the shad - - - ow -

p

that de - clin - eth Are my days, my

f

dim. *p*

days with con - - - stant

f *p* *pp*

sempre agitato *p*

fears; I am wea - ry with my groaning,

p

dim.

And my eyes are dim with tears,

cresc. *p dim.*

and my eyes are dim, dim with tears.

cresc. *f* *p dim.*

con molto sentimento *p*

molto cantabile Fa - ther! Lord! in pain and -

cresc. *f* *poco più*

sor - row, Lo! Thy ser - vant prays to Thee to Thee! For Thy

cresc. *cresc.* *f* *poco più*

lento *cresc.*

pow - er is un - bounded: Lord! Lord, a - rise, de - liv - er me!

p *lento* *f* *sf*

p

Lord, a - rise, de - liv - er me!

p *cresc.* *f accel.* *decresc.*

p *Tempo I.*

Oh, my heart is

sore with - in me, And my spir - it faints a -

cresc. *f* *dim.*

way, and my spir - it faints a - way,

cresc. *f* *p* *f*

p

I am wea - ry with my

p *b2* *b3*

groaning, I am wea - ry with my groaning,

p *b2* *b3*

cresc.

And my eyes, and my eyes are dim with

cresc.

p *dim.*

tears, and my eyes are dim, dim with tears.

f *p* *p*

p tranquillo e con calore

Fa - ther, Lord! in

dolce

p

pain and sor - row, Lo! Thy ser - vant prays to Thee,

cresc. *p* *cresc.*

poco riten. *mf a tempo* *cresc.* *f*

now prays to Thee, For Thy pow'r, for Thy pow'r, for Thy pow'r is un -

col canto *p* *p* *f*

f *mf*

bounded: Lord, a - rise, de - liv - er me,

ff *p* *sf*

mf
Lord, a - rise, de - liv - er me. Oh

p *sf* *sf* *p* *sf* *p*

p *mf* *f* *cresc.*
Father! Lord! Lord! Lord! a - rise, de -

p *mf* *sf* *sf p* *cresc.*

stentato
liv - er me, Lord, a - rise, de - liv -

f *cresc.* *f* *f*

a piacere
- er me.

p *pp*

St. Cecilia.

Aria.

Sir J. BENEDICT

Andante con moto. (♩ = 108.)

Andantino. (♩ = 66.)

won drous change my spir - it doth sur - prise,
 Where are the clouds that late - ly sealed mine eyes?
 What care_ I now for all those pleasures vain That
 late - ly bound my soul in gold - en chain? What

p
pp
cresc.
cresc. *assai*
cresc. *assai*

f *dim.* *dolce*

care I now for all those pleasures vain That bound my soul

f *dim.* *pp*

f con passione

in gold-en chain? Vi - sions of Heav'n un-

cresc. *f*

dim.

fold as dawn - eth day, Ce - les - tial voic - es

teach me I should pray, I should pray To One, to One who

rall. assai *Poco meno.* *con abban-*

giv - eth life and heal - eth grief. If I have

colla voce *p*

do no

sin - ned, Al - might - y One, for - give! Al - might - y One,

Tempo I.

for - give! A won - drous change my

dolce

spir - it doth sur - prise, — Where are the clouds — that

cresc.

late - ly sealed mine eyes? What care I now — for those

cresc. — — — *assai*

plea - sures vain That late - ly bound my soul in gold - en chain? What

cresc. *assai*

care_ I_ now_ for_ plea - sures_ vain That late - ly bound, that

dim. *cresc.* *f*

f *dim.* *cresc.*

bound my soul_ in gold - en chain? If I have

dim. *p rall.*

f *dim.* *p* *pp* *rall.*

sin - ned, if I have sin - ned, Al - might - y One, for -

dolce

pp *pp*

L'istesso tempo. *rall. assai sostenuto* *ff*

give! Teach me Thy will, let me begin to live; — Lord, I be - lieve, Lord, I be - lieve, —

ppp *rall. assai* *f* *ff*

p espress.

— help Thou mine un - be - lief! —

p *dim.*

The Woman of Samaria.

Aria.

S. BENNETT.

Larghetto. (♩ = 80.)

p His sal - vation is nigh them that fear Him, that glo - ry may dwell in our

land; His sal - va - tion is nigh them that fear Him, that glo - ry may dwell in our

mf

land, may dwell in our land. *sf* *p* *sf* *con* Yea, the

sf *sostenuto* *p*

calore Lord shall shew loving - kindness, *mf* *cresc.* the Lord, the

cresc.

sf Lord shall shew lov - ing - kindness, shall shew *p* lov-ing-kindness, and our

sf *pp* *pp* *p*

cresc. molto land shall give her increase, shall give her increase, *cresc.* shall give her

cresc.

increase. *p* His sal - va - tion is nigh them that *rall.*

sf *cresc.* *p colla parte sempre calando* *rall.*

pp a tempo fear Him, His sal - va - tion-is nigh them that fear Him, that glo - ry may dwell in our

pp *assai tranquillo*

land; His sal - va - tion is nigh, is — nigh to them, is

cresc. *sf.* *cresc.* *p*

nigh to them that fear Him, is nigh — to them, — to

sf. *sf.* *sf.* *sf.*

them that fear — Him, is nigh — to them that

fear — Him.

sempre calando

32 Poco più lento.

mf quasi recit. *dim.*

How ex - cel - lent is Thy lov - ing - kind - ness, O God!

Tempo I. (♩ = 100.) *p*

— Thou vis - it - est the earth, and mak - est it soft with show'rs.

p

Thou crown - est the

cresc.

year with Thy good - ness, Thou crown - est the year with Thy good - ness, Thou

dim.

crownest the year with Thy good - ness, and Thy paths — drop

fat - - ness. *p* They

Poco più animato. (♩ = 120.) *cresc.*

drop up - on the pas - tures of the wil - der - ness, and the

p dolce

p

lit - tle hills are gird - ed with joy. — The val - leys

cresc.

al - so are covered o - ver with corn, they shout — for

cresc.

f largamente

joy, they shout — for joy, and

f colla voce

sing. *a tempo* *dim.* *p* God hath

giv - en me of the dew of heaven, and the fat - ness of the

poco cresc. *dim.* earth, and the fat - ness of the earth, and plen - ty of corn and

rit. *a tempo, animato* *a tempo, animato* *p cantabile* wine. How ex - cel - lent is Thy lov - ing -

cresc. *cresc.* kind - ness; Thou vis - it - est the earth, Thou vis - it - est the earth and

più cresc. *f*
 makest it soft, and mak-est it soft with show'rs.

più cresc.

mf The hills are gird-ed with joy, the valleys are

mf *p*

cresc. *f* *sempre a-*
 covered, are cov-ered o-ver with corn, they shout for

cresc. *mf* *sempre a-*

nimato joy, they shout for joy, they shout for joy, and

nimato

f *dim. e rall.*
 sing, they shout for joy, for joy,

sf *dim. e rall.*

and sing.

p a tempo

dim.

p a piacere

poco rit.

How ex - cel - lent is Thy lov - ing - kind - ness, O God!

a tempo

f

poco rit. e dim.

is Thy lov - - ing - kindness, Thy lov - ing - kind - - ness, —

a tempo

sf

dim.

p

p

p

O God!

p

p espress.

dim.

pp

rit.

Seed-time and Harvest.

Recitative and Aria.

M. B. FOSTER.

Recit. mf dolciss. rit. ad lib.

Your heav'nly Fa - ther knoweth that ye have need of all these

f p

dim. mp

things, your heav'nly Fa - ther knoweth; I

p dolce

Aria.
Andante grazioso. (♩ = 66.)

mf

therefore say un-to you:— Seek ye first— the kingdom of God,—

p

Red.

cresc.

and— His righteousness,— seek ye first— the kingdom of God,—

cresc.

and all these things shall be add-ed, shall be

cresc. *cresc.*

added un - to you. Take no thought for your

poco accel. *mf* *poco accel.*

life, — take no thought for your life, — what ye shall

cresc. *cresc.* *a tempo tranquillo*

eat, — or what ye shall drink;

poco agitato

Take no thought for your life, — what ye shall

rit. molto *a tempo*
eat, — or what ye shall drink, but — seek ye first — the
rit. molto *a tempo*
kingdom of God, — and His right-eousness, — seek ye first — the
cresc. *cresc.*
kingdom of God, — and all these things shall — be added un — to
cresc. *rit. colla voce*
you. — Seek — ye first — the kingdom,
a tempo *mf* *dim.*
mf a tempo *p*
allarg.
the king - dom of God.
mp a tempo

The Holy City.

Aria.

A. R. GAUL.

Andantino religioso. (♩ = 76.)

p cantabile

p espress.

My soul is a-thirst for God, yea, e'en for the liv - ing

rall.

God; When shall I come, come to appear be - fore the presence of

rall.

p lugubre

God? My tears have been my meat day and

a tempo

Red. *

cresc. Più mosso.

night, my tears have been my meat day and night, while they
have been my meat day and night,

dai - ly say un - to me, Where, where is now thy God? while they

dai - ly say un - to me, Where is now thy God?

rit. Tempo I.
where is now thy God? where thy God? My soul is a-thirst for

God, my soul is athirst for God; O bring me

out, out of my troub-le: O bring Thou

me out of my troub-le, my troub - le.

cresc.

dim.

dim.

dolce

rit. *a tempo*

My soul is a-thirst for God, yea, e'en for the liv - ing

rit. *a tempo*

God; When shall I come, come to ap-pear be-fore the

rit.

allarg.

pres-ence, the pres-ence of God?

a tempo

rall.

The Holy City.

Aria.

A. R. GAUL.

Andante religioso.

mf To the Lord our

mf God, to our God belong mercies and for - give-nesses, and for -

p give-nesses, *mf* to our God belong mercies and for -

espress.

give - ness - es, *cresc.* to our God belong mer - cies;

mf *cresc.*

mf espress. *p*

For like as a fa - ther pit - i - eth his

dim. *mf* *p*

mf *p*

children, e - ven so is the Lord mer - ci - ful to them that fear Him.

mf *p*

For like as a fa - ther pit - i - eth his

mf *p*

dim. *mf* *cresc.* *p*

children, e - ven so is the Lord mer - ci - ful to them that fear Him,

mf *p*

mer - ci - ful to them that fear Him, to them that fear

mf *p*

that fear,

mf Him, to them, to them that fear Him. *rit. dim.* *a tempo*

mf To the Lord our God, to our

God belong mercies and for-give-nesses, and for-give-nesses,

to our God be-long mer-cies and for -

espress. give - ness - es, and for - give - ness - es. *rall.* *a tempo* *dim.*

The Ten Virgins.

Arioso.

A. R. GAUL.

Andante con moto. (♩=88)

A - scribe un - to the Lord, O ye kin - dreds of the peo - ple, a -
 scribe un - to the Lord wor - - ship and power,
 a - scribe un - to the
 Lord, ye kin - dreds of the peo - ple, a - scribe un - to the Lord wor -
 - ship and power.

Musical notation for voice and piano accompaniment. The score is in 3/4 time, key of B-flat major. Dynamics include *mf*, *f*, *p*, and *m.s.* (marcato). The piano part features arpeggiated chords and moving bass lines. The voice part has a melodic line with lyrics. The score is divided into five systems.

con spirito

f A - scribe un - to the Lord the hon - or - due, the *cresc.*

mf hon - or - due un - to His name; bring

pre - sents, bring pre - sents and come, and come in -
and come, bring pre - sents

to His courts, bring pre - sents, bring
and

pre - sents and come, and come in - to His courts.
come, bring pre - sents,

p *rall.* *a tempo*

Tobias.

Aria.

CH. GOUNOD.

Andantino. (♩ = 56) *p con calore*

Fa - ther, thine arms a - bout me

pp legatiss.

throw! Mother, thou wilt not let me go! Fair will dawn now life's

sempre pp

morrow, fair will dawn now life's morrow; What though your eyes - brim

cresc. dim. p

o'er, 'tis joy, not sorrow! Then let the glad tears gently flow, then let the glad tears

cresc. dim. cresc.

gen - tly flow: Fair will dawn now life's mor - row, Your brimming eyes are tell - ing - Of

cresc. dim.

dolce *rit.*
 gladness, not of sor - row! Then let the glad tears flow, They tell of joy, not sorrow, let them
dim. *colla voce* *ten.*
And *Fa -* *-ther!*
a tempo *cresc.* *dim.*
dolce
 lo! anoth - er son, Tho' to thee yet a stranger! Faith - ful and true
p *m. d.*
 to me in dan - ger! Still he guided my steps, — And the ref - uge was
dim. *m. d.*
lugubre
 won! When lost in des - ert wild, of my home I was dreaming, From
p.

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Led. 

cresc. *p*
 eyes— brim o'er, 'tis joy, not sor-row! Then let the glad tears gen-tly flow, then

cresc. *dim.* *p*
 let the glad tears gen - tly flow, Your brimming eyes are tell - ing Of joy, not

poco rit. *a tempo* *dolce*
 sor-row, let the glad tears flow. Fa-ther! thine arms a-bout me throw! —

pp *colla voce* *pp*
 Moth-er! thou wilt not let me go! O fa-ther mine! O fa-ther mine! — A -

sempre pp
 bout me still thine old arms throw!

colla voce *cresc.* *dim. e rit.* *pp*

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Athalia.

Recitative and Aria.

(With Violoncello obbligato.)

G. F. HÄNDEL

Recit.
mf
 Great Queen! be calm, these fears I deem The birth of a de-lu-sive dream; Let
mf

Harmo-ny breathe soft a-round, For sadness ceases at the sound.
p *mf*

Aria.
Largo. (♩ = 72)
 Violoncello Solo
mp *cantabile*
cresc.
dolce ed espress.
 Gen-tle airs, me-lo-dious strains, Call for rap-tures out of
p *m.d.* *m.s.* *p* *Cello*

poco cresc.

woe, Gen-tle airs, me-lo-dious

strains, Call for rap-tures out of woe, call for rap-tures out of

tr

woe; Lull the re-gal mourn-er's

Solo.

mf

p

dolce

pains, lull the re-gal mourn-er's pains, Sweet-ly soothe her as you

cresc.

flow, sweet-ly soothe her as you flow, as you

p

cresc.

flow. Gen-tle airs, me-lo-dious strains, Call for rap-tures out of

woe; Gen-tle airs, me-lo - dious

strains, Call for rap-tures out of woe, — call for rap - tures out of

woe. *a tempo* *f* *p* *[Cadenza a piacere]* *Cello* *cresc.*

m.d. *mf* *m.s.* *cresc.* *p*

pp *rit.* *a tempo* *f*

*) Cadenza in brackets [] may be omitted.

Hercules.

55

Aria.

G. F. HÄNDEL.

Larghetto alla Siciliana. (♩.=56)

mf

mf con spirito

From ce - les-tial seats de-scending, Joys di - vine a - while suspending,

p

mp

cresc.

Gods have left their Heav'n a - bove, gods have left their Heav'n a - bove, To taste the sweeter heav'n of

cresc.

espress.

love, to taste the sweet - er heav'n of love, to taste the sweet - er heav'n of

mf

love. From ce - lestial seats de-scending, Joys di - vine a - while sus-pend-ing,

mf

dim.

mf

mf

Godshave left their Heav'n a-bove, To taste the sweeter heav'n of love, to taste.

p

cresc. *p*

the heav'n of love, Godshave left their Heav'n a-bove, To taste the sweeter heav'n of love, to taste,

espress.

to taste the sweet- -er heav'n of love.

p *f*

mf poco appassionato *p*

Cease my passion then to blame, Cease to scorn a god-like

p *mf* *dim.* *p*

cresc. *f*

flame, cease to scorn a god-like flame, a god-like flame, cease to scorn a god-like flame, Cease my

cresc.

poco allargando *p* *a tempo*

pas-sion then to blame, Cease to scorn a god-like flame. From ce-

col canto *dim.* *p*

cresc. *mf*

lestial seats descending, Joys di-vine a-while sus-pending, Gods have left their Heav'n a-

p *mp*

cresc.

bove, Gods have left their Heav'n a-bove, To taste the sweeter heav'n of love, to taste the sweeter heav'n of

espress. *mf*

love, to taste the sweet-er heav'n of love. From ce-

mf *dim.*

lestial seats descending, Joys di-vine awhile suspending, Gods have

left their Heav'n a-bove To taste the sweeter heav'n of love, to taste — the heav'n of love, Gods have

left their Heav'n a-bove, To taste the sweet-er heav'n of love, to taste, — to taste the sweet-

- er heav'n of love. *a tempo*

mf *p* *cresc.* *espress. e poco rall.* *espress.* *col canto* *f*

Jephtha.

Recitative and Aria.

G. F. HÄNDEL.

Largo. (♩ = 72.) **Recit.**

Deep-er, and deep-er still, thy good-ness, child, Pierceth a
 father's bleeding heart, and checks the cru-el sentence on my falt'ring
 tongue. Oh! let me whisper it to the rag - ing
 winds, Or howl - ing des-ert; for the ears of men

Nº 1. "Deeper, and deeper still?"— This Recitative, though usually so sung, was not intended by Handel to precede the Aria, but is placed in an earlier part of the Oratorio, immediately before the Chorus, "How dark, O Lord, are Thy decrees?"
 15830

It is too shocking. Yet, have I not vow'd? And can I

think the great Je-ho-vah sleeps, Like Chemosh, and such fa-bled de-i-ties?

Ah! no! Heav'n heard my

thoughts, and wrote them down. It must be so. 'Tis

this that racks my brain, And pours in-to my breast a thousand

f *p* *f* *ten.* *mf* *f* *cresc.* *mf* *f* *cresc.* *agitato e cresc.* *p* *cresc.* *>p* *>p*

pangs, That lash me in-to madness. *Largo* Hor - rid

thought! hor - rid thought! My on - ly daughter! So

dear a child, Doom'd by a fa-ther! Yes, the vow is

past, And Gil - e - ad hath triumph'd o'er his foes. There-fore,

to-morrow's dawn - to-morrow's dawn - I can no more!

Aria.

Andante larghetto. (♩ = 84.)

Viol.

mp dolce

p

p sosten. con tenerezza

cresc.

p dolce

Waft her, angels, thro' the skies,

waft her, an - gels, thro' the skies, Far a - bove yon a - zure

p tranquillo

plain, far a - bove yon a - zure plain.

p

p sempre tranquillo

An - gels, waft her thro' the skies, waft her thro' the

skies, Far a - bove yon a - zure plain, far a -

cresc.

poco più lento

bove yon a - - zure plain;

a tempo

col canto

mf

cresc.

mf con spirito

Glo - rious there, like you, to rise, There, like you, for ev - er

mp

p

reign, Glo-rious there, like you, to rise,

p m.s.

cresc.

There, like you, for ev - er reign, for ev - er reign,

p

cresc. *poco rall.*

there, like you, for ev - er reign.

cresc. *col canto* *p* *pp*

p a tempo, dolce ed espress.

Waft her, an-gels, thro' the skies,

p a tempo *p dolce*

p

waft her, an - gels, thro' the skies, Far a - bove yon a - zure

p tranquillo

plain, far a-bove yon a-zure plain.

p

tranquillo

An-gels, waft her thro' the skies, waft her thro' the

cresc. *f*

skies, Far a-bove yon a-zure plain, far a-

cresc.

allarg.

bove yon a-zure plain.

a tempo

allarg. *mf*

cresc.

Judas Maccabaeus.

Recitative and Aria.

Recit.

G. F. HÄNDEL.

f deciso

My arms! A-against this Gorgias will I go. The I-du-me-an gov-er-nor shall

stentato

know How vain, how in-ef-fective his design, While rage his leader, and Je-ho-vah mine.

Aria.

Allegro con spirito.

f

Sound an a-larm! sound an a-larm, your sil-ver trump-pets sound, And

call the brave, and on-ly brave, and on-ly brave a-

round, call the brave, call the brave, and on-ly brave a-

round. Sound an a-larm!

Your sil-ver trumpets—sound, your trumpets—sound, your trumpets—

sound, And call the—brave, and—on-ly brave, and call he—brave and—

on-ly—brave, and on-ly brave a-round, call the brave, call the

brave,

stentato
and on - ly brave, a - round. *a tempo*
col canto *f*

mf
Who list-eth, fol-low;
p

marcato *cresc.*
to the field a - gain. Justice with courage, is a — thou-sand —
mf *cresc.*

f
men, is — a — thousand men, Jus-tice with courage, Justice with courage is a
f

largamente
thou-sand — men, is — a — thou-sand men, is a thou - sand men.
col canto

Aria.

Tempo I.

Sound an a-larm!

ff

energico

Sound an a-larm, your

sil-ver trumpets sound!

f marcato

mf *cresc.*

And call the brave, and on-ly brave, and

p *cresc.*

on-ly brave, a-round. Sound an a-larm!

f
Your sil - ver trum-pets

f *mf*

sound, And call the brave, and

mf *cresc.* *f* *p* *cresc.*

f largamente
on - ly brave, and on - ly brave, a - round!

col canto *f a tempo*

The Messiah.

Isaiah XI, 1, 2, 3.

Recitative and Aria.

G. F. HÄNDEL.

Larghetto. (♩ = 80)

The musical score is written for a piano and a vocal soloist. It begins with a piano introduction in D major, 3/4 time, marked 'Larghetto. (♩ = 80)'. The piano part features a steady accompaniment of eighth notes in the right hand and chords in the left hand. The vocal part enters with a recitative, marked 'p Recit.', with the lyrics 'Com-fort ye, com - - fort ye, — my people,'. The piano accompaniment continues with a similar pattern. The recitative is followed by an aria, marked 'ad lib.' and 'a tempo'. The vocal part has the lyrics 'com - fort ye, com - - fort ye my people,'. The piano accompaniment features a more active pattern of eighth notes. The aria is followed by a section with the lyrics 'saith your God; saith your God; speak ye'. The piano accompaniment features a pattern of eighth notes. The final section of the score has the lyrics 'com-fort-a-bly to Je - ru - sa - lem, speak ye com-fort-a-bly to Je -'. The piano accompaniment features a pattern of eighth notes. The score includes various dynamic markings such as *p*, *mf*, *fp*, and *cresc.*, as well as tempo markings like *ad lib.* and *a tempo*.

p Recit.
Com-fort ye, com - - fort ye, — my people,

ad lib. *a tempo*
com - fort ye, *a tempo* com - - fort ye my people,

p *mf* *p*
saith your God; saith your God; speak ye

cresc.
com-fort-a-bly to Je - ru - sa - lem, speak ye com-fort-a-bly to Je -

mf poco riten. p a tempo

ru - sa - lem, and cry un - to her that her war - - fare, her

cresc. mf p

war - fare is ac - complished, that her in - i - qui - ty is pardon'd, that her in -

cresc. dim. p

i - qui - ty is par - don'd.

f a piacere con forza e ben marcato -

The voice of him that crieth in the wil - der - ness, "Pre - pare ye the way of the

Lord, make straight in the de - sert a high - way for our God?"

Aria.
Andante. (♩ = 88)

73

The first system of piano accompaniment, marked *f* (forte). It features a treble and bass staff in D major (two sharps). The melody in the treble staff is composed of eighth and sixteenth notes, while the bass staff provides a steady accompaniment of eighth notes.

The second system of piano accompaniment, marked *p* (piano). It includes dynamic markings *cresc.* (crescendo) and *f* (forte). The treble staff has a melodic line with some trills, and the bass staff continues with a rhythmic accompaniment.

The third system of piano accompaniment, marked *con spirito*. It includes the vocal entry with the lyrics "Ev-'ry val - ley, ev-'ry val - ley". The piano part features a melodic line in the treble staff and a supporting bass line, with dynamics *f* and *p*.

The fourth system of piano accompaniment, marked *f* and *p*. It includes the vocal entry with the lyrics "— shall be ex - alt-ed, shall be ex - alt -". The piano part continues with a melodic line in the treble staff and a supporting bass line.

The fifth system of piano accompaniment, marked *cresc.* (crescendo). It features a treble and bass staff in D major. The treble staff has a melodic line with some trills, and the bass staff continues with a rhythmic accompaniment.

- ed, shall be ex - alt - ed, shall be ex - alt -

- ed, and ev - 'ry

moun - tain and hill made low; the crooked straight,

and the rough plac - es plain,

the crook - ed straight, the crook - ed straight, and the rough places plain,

(5) *poco largamente*
and the rough places

col canto
md. *tr.*

plain. *mf marcato*
Ev-'ry val-ley,

a tempo
p
cresc.
f
p
f

ev-'ry val-ley shall be ex-alt -

p
md.
f
p
f
p
f
p

(5) *cresc.*
ed, ev-'ry val-ley

cresc.
f
p

mf
ev-'ry val-ley shall be ex-alt -

md.
p
p
p

p - ed, and ev-'ry mountain and hill made low, the

p *tr* *p* *p*

crooked straight, the crooked straight, the crooked straight, and the

p *cresc.* rough places plain, and the rough plac-es plain, and the rough places

tr *p* *cresc.*

f a piacere Adagio. plain, the crooked straight, and the rough

p *cresc.* *f* *p colla voce*

Tempo I. plac - es plain.

tr *tr* *tr* *p*

tr *tr* *tr* *p* *cresc.* *f*

The Messiah.

Psalm II, 4.

Recitative and Aria.

G. F. HÄNDEL.

Recit.

He that dwell-eth in heav-en shall laugh them to

scorn; the Lord shall have them in de - ri - sion.

Aria.

Andante. (♩ = 92.)

Psalm II, 9.

Andante. (♩ = 72)

Psalm II, 9.

The musical score is for a piece in 3/4 time, marked 'Andante' with a tempo of 72 beats per minute. It consists of three staves: a vocal line (soprano), a piano line (treble clef), and a bass line (bass clef). The key signature has one sharp (F#). The tempo is marked 'Andante' with a metronome marking of 72. The score is for 'Psalm II, 9.' The vocal line begins with a whole rest, followed by a series of eighth and quarter notes. The piano line begins with a forte (f) dynamic and features a series of eighth and quarter notes. The bass line begins with a half note and features a series of eighth and quarter notes. The score is written in a standard musical notation style with a treble and bass clef, a key signature of one sharp, and a 3/4 time signature.

A musical score for the song 'The Rose Tree'. It features a vocal line on a single treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has one sharp (F#), and the time signature is 4/4. The melody is simple and folk-like, with a repeating eighth-note pattern in the vocal line. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

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sempre con

break them with a rod of i - ron, Thou shalt

forza

dash them in piec - es like a pot - - ter's ves - sel, Thou shalt

dash them in piec - es, in piec - es, like a pot -

- ter's ves - sel,

f energico

Thou shalt

break them, Thou shalt break them with a

mf

rod of i - ron,

p

cresc.

Thou shalt dash them in piec-es like a pot -

p

cresc.

-ters ves - sel, Thou shalt dash them in

cresc.

cresc.

mf

molto cresc.

f

piec-es like a pot - ter's ves-sel, like a

pot - - - ter's ves - sel, Thou shalt

The first system of the musical score, measures 1-4. It features a vocal line and a piano accompaniment. The vocal line begins with a half note 'pot -' followed by a quarter rest, then a half note '- ter's', a quarter rest, and a half note 'ves -'. The piano accompaniment consists of eighth and sixteenth notes in both hands. A forte (*f*) dynamic marking is placed above the vocal line at measure 4.

dash them in piec - es like a pot - -

The second system of the musical score, measures 5-8. The vocal line continues with a half note 'dash them', a quarter rest, a half note 'in', a quarter rest, a half note 'piec -', a quarter rest, and a half note 'es'. The piano accompaniment continues with similar rhythmic patterns. A forte (*f*) dynamic marking is above the vocal line at measure 6, and an *allarg.* (allargando) marking is above the vocal line at measure 8. A piano (*p*) dynamic marking is below the piano accompaniment at measure 8, with the instruction *colla voce* written below it.

- ter's ves - sel.

The third system of the musical score, measures 9-12. The vocal line has a half note '- ter's', a quarter rest, a half note 'ves -', and a quarter rest. The piano accompaniment features more complex rhythmic figures, including sixteenth and thirty-second notes. A mezzo-forte (*mf*) dynamic marking is placed below the piano accompaniment at measure 10.

The fourth system of the musical score, measures 13-16. This system contains only the piano accompaniment, which continues with intricate sixteenth and thirty-second note patterns in both hands.

The fifth system of the musical score, measures 17-20. This system also contains only the piano accompaniment, concluding the piece with sustained chords and moving lines in both hands.

Occasional Oratorio.

Aria
(with Violoncello obbligato).

G. F. HÄNDEL.

Larghetto (♩ = 80)

mp 'Cello Solo

Solo

Solo

p

tr *mf*

p espress. (♩) Je - ho - vah! Je -

Solo

dim. *p*

ho - vah! to my words give ear,

Solo

poco cresc.

to my words give ear, My med - i -

Solo *mf*

ta - tions weigh, Je - ho - vah! Je -

p *mp*

con anima

ho - vah! my med - i - ta - tions weigh!

Solo *p*

mf

The

cresc. *m.d. m.s. m.d.* *mp*

cresc. *p*

voice of my com - plain - ing hear, To Thee a -

cresc. *p* Solo

cresc.

lone, my God and King, to Thee I pray, to

cresc.

dim.

Thee a-lone, my God and King, I pray.

dim. *p*

p espress.

The voice of my com -

f *p* Solo

plain - ing hear, — To Thee a - lone, my

p

mf *p* *Solo p* *cresc.*

cresc.

God and King, to Thee I pray, to Thee a-lone, my God and

King, I pray, — to Thee a - lone, —

p

più lento

my God and King, I pray.

dim. *col canto* *Tempo I.* *mf* *Solo* *Solo*

The musical score consists of six systems of piano notation. The first system includes a *Solo* marking and a *p* dynamic. The second system features a *cresc.* marking. The third system includes *Solo*, *p*, and *cresc.* markings. The fourth system is labeled *Cadenza a piacere* and includes a *+p* marking and a *cresc.* marking. The fifth system includes *p Solo*, *a tempo*, and dynamic markings *sf* and *f*. The sixth system includes *mf* and *m.d.* markings.

+) The Cadenza from [to] may be omitted.

Samson.

Recitative and Aria.

G. F. HÄNDEL.

Recit. *p*

Oh, loss of sight! of thee I most com-plain! Oh, worse than

p

beggary, old age, or chains! my very soul in re-aldarkness dwells.

p

cresc.

Aria.
Larghetto. (♩ = 96)

p sost. *rall. a piacere* *a tempo*

Total e-clipse! no sun, no moon, All dark, — all dark — a-midst the

p

blaze of noon! O,

mf con

anima *cresc.*

glo - rious light! no cheering ray To glad my eyes with wel-come day!

mf *cresc.*

sostenuto *p a piacere a tempo cresc.*

Total e - clipse! no sun, no moon, All dark ——— amidst the

f *p* *a tempo cresc.*

un poco agitato

blaze of noon! Why thus depriv'd Thy prime decree? Sun, moon and stars are dark to me,

cresc. *p più tranquillo*

sun, moon and stars, sun, moon and stars are dark to me, sun, moon and

cresc. *pp*

allarg.

stars, sun, moon and stars are dark — to me!

col canto *f*

Samson.

Recitative and Aria.

G. F. HÄNDEL.

Recit. p
My grief for this for-bids mine eyes to close, or thoughts to rest:

f energico
But now the strife shall end; *agitato* me o-ver-thrown, Dagon pre-

sumes to en-ter lists with God; Who thus pro-vok'd will not con-

nive, but rouse His fu-ry soon, and His great Name as -

f largamente
sert. Da-gon shall stoop, ere long be quite de -

f marcato *agitato* *lento*
spoil'd Of all those boasted trophies won on me.

Aria.

89

Allegro. (♩ = 84)

Why does the God of Israel sleep?

A - rise with dread - ful sound, a -

rise, a - rise, a - rise with dreadful sound, a -

p

cresc.
rise with dread-ful sound, with dread-ful

cresc.

sound, a - rise, a - rise with dreadful sound, with

f *p* *cresc.*

dread - ful sound, a - rise, a - rise, a -

f *mf* *p*

molto cresc.
rise with dreadful sound, with dreadful sound, With

cresc. *p*

agitato
clouds en-com-pass'd round, with clouds en-com-pass'd

round;

cresc. *agitato*

sempre agitato
Then shall the hea-then hear Thy

cresc.

f
thun - der, then shall the hea-then hear. Thy

marcato
thun - der, Thy thun - der deep.



The

molto cresc.

tem - pest of Thy wrath now raise, In

f *mp* *f*

whirl-winds them pur - sue, Full fraught with ven - geance due, In

p

whirl-winds them pur - sue, in

mf *f* *p*

marcato, ma non troppo

whirl-winds them pur - sue, them pur - sue, them pur - sue, Full

fraught with vengeance due, full fraught with ven -

cresc. geance due, *f*

p Till shame and trou-ble

f *p*

cresc. all Thy foes shall seize, *f*

till shame, till shame and

This system contains measures 1 through 4. The vocal line begins with a whole rest in measure 1, followed by a half note 'till' in measure 2, a half note 'shame,' in measure 3, and a half note 'till' in measure 4. The piano accompaniment features a continuous eighth-note arpeggiated pattern in the right hand and a steady eighth-note bass line in the left hand. Trills are marked in measures 2, 3, and 4.

trou - ble, till shame and trou - ble all Thy foes shall

This system contains measures 5 through 8. The vocal line continues with 'trou - ble,' in measure 5, 'till shame and trou - ble' in measure 6, and 'all Thy foes shall' in measure 7. The piano accompaniment continues with the arpeggiated pattern. A 'cresc.' marking is placed above the vocal line in measure 6. Trills are present in measures 5, 6, and 7.

seize, till shame and trou - ble all Thy foes shall

This system contains measures 9 through 12. The vocal line begins with 'seize,' in measure 9, followed by 'till shame and trou - ble' in measure 10, 'all' in measure 11, and 'Thy foes shall' in measure 12. The piano accompaniment continues with the arpeggiated pattern. Trills are marked in measures 9, 10, and 11. A 'p' (piano) dynamic marking appears in measure 11.

seize, till

This system contains measures 13 through 16. The vocal line continues with 'seize,' in measure 13 and 'till' in measure 14. The piano accompaniment continues with the arpeggiated pattern. A 'p' dynamic marking is present in measure 13. A long slur covers measures 13 through 16.

shame and trou-ble all

This system contains measures 17 through 20. The vocal line continues with 'shame and trou-ble' in measure 17 and 'all' in measure 18. The piano accompaniment continues with the arpeggiated pattern. Trills are marked in measures 17, 18, 19, and 20. A 'cresc.' marking is placed below the piano part in measure 19.

f *allarg.* *a tempo*
thy foes shall seize.

allarg. *f* *a tempo*

mf
Why

a piacere *f*
does the God of Israel sleep? A-

p *a tempo* *cresc.*

con spirito
rise with dreadful sound, a-rise, a-rise, a-rise with dreadful sound, With

f *p*

cresc.
clouds en-com-pass'd round, en-com-pass'd

cresc.

f agitato *mf*

round, Then shall the hea-then hear Thy thun - der deep. The

cresc. *mf cresc.*

tem - pest of Thy wrath now raise, In whirl - winds them pur -

sue, them pur-sue, Full fraught with ven -

mf *p*

geance due, Till

f *p*

shame and trouble, till shame and

tr

trouble all Thy foes shall seize,

till shame and trouble all Thy

f *mf* *cresc.* Adagio.

foes_ shall seizes!

f Tempo I.

p

p *cresc.*

f

Susanna.

Recitative and Aria.

G. F. HÄNDEL.

Recit. *f poco agitato.*

Ty-ran-nic Love! I feel thy cru-el dart,

Nor age pro-TECTS me from the burn-ing smart. What!

seat-ed with the El-ders of the land To guide stern Jus-tice' un-re-lent-ing

hand, Shall I sub-mit, shall I sub-mit to feel the ra-ging

fires? Youth pleads a war-rant for his hot de-

sires, But when the blood should scarce at-tempt to flow, I

feel the pur-ple torrents fiercely glow: Love conquers all, a -

las! I find it so. Bear me re -

sist-less down the rap-id tide; No faith-ful

pi-lot shall my ves-sel guide, No friend-ly star her gen-tle light sup-

plies! But pitch-y clouds in - volve the darken'd

p *cresc.*

f *p* *cresc.*

skies! The tem-pest howls! the foam-ing surg - es

f *string.*

f *string.*

roar! While I, un - hap-py, quit the saf-er shore.

calando

f

Aria.
Larghetto. (♩ = 80)

f

Ye ver-dant hills, ye

con espressione

dim. *p m.d.*

balm-y vales, Bear wit-ness of my pains! How oft have Shi-nar's

flow'r-y dales Been taught my am-'rous strains! The wound-ed oaks in yon-der

grove Re-tain the name of her I love; The wounded oaks in yon - der

grove Re-tain the name of her I love.

In vain would age his

ice be-spread To numb each gay de - sire, Though seven-ty win-ters

p tranquillo
hoar my head, My heart is still on fire. By moss-y fount and grot I

pp rove, And gen-tly mur-mur songs of love; By moss-y fount and grot I
cresc.

p rove, And gen-tly mur-mur songs... of love.
dim. pp f

con calore e dolce
Oh! sweet-est of thy love-ly race, Un-
p m.d.

mf con passione

veil thy match - less charms; Let me a - dore that an - gel face, And

mf

p

die with - in those arms. My cease - less pangs thy bo - som move, To

p

cresc.

grant the just re - turns of love, My cease - less pangs thy bo - som

cresc.

rallent. e dim.

move, To grant the just re - turns of love.

pp

dim. col canto

f

f

The Creation.

Recitative and Aria.

JOS. HAYDN.

Recit.

p

And God cre-a-ted Man in his own im-age, In the im-age of

God cre-a-ted he him; Male and fe-male cre-a-ted he them. He breath-ed

mf *rallent.*

in-to his nos-trils the breath of life, and Man be-came a liv-ing soul.

f

Aria.

Andante. (♩ = 88)

p

cantabile
p

In

na - tive worth and hon - our clad, With beau - ty, cour - age, strength a - dorn'd, E -

rect with front se - rene he stands, *cresc.* A Man, the Lord and

King of na - ture all. *p* His

large and arched brow sublime *f* Of wis - dom deep de -

clares the seat; *p* And in his eyes with bright - ness

cresc. sempre

shines The soul, the breath and im - age of his

f *p* *gva*

God, And

f *p*

in his eyes with bright - ness shines The soul, the

cresc. *p*

breath and im - age of his God.

pp *cresc.* *f* *fz*

f

p cantabile

With fond-ness leans up - on his breast The part-ner for him

p

espress.

form'd, A wo - man, fair and grace - ful spouse, a woman, fair and grace - ful

dolce

spouse. Her soft - ly - smil-ing vir - gin looks,

pp dolce e tranquillo

poco cresc.

Of flow'r - y spring the mir - ror,

p

Be - speak him love, -

love — and joy, — and bliss. *dolce* Her soft-ly smil-ing

poco cresc. vir - gin looks, Of flow'r - y spring — the mir-ror,

p be - speak him love,

love, — and joy, — and bliss, *p* be-speak him

love, and joy, — and bliss. *tr tr* *pp*

The Seasons.

109

Recitative and Aria.

JOS. HAYDN.

Recit. *p tranquillo*

A crys-tal pave-ment lies the lake; Ar-rest-ed stands the ra-pid

stream; And o'er the lof-ty cliff the tor-rent hangs With i-dle threat and seeming roar.

p

The leaf-less woods no more re-sound, The fields are hid, the val-leys chok'd, With

pp

heaps im-mense of drift-ed snow; The drea-ry earth ap-pears a

p lento

grave, Where Nature's splendour lies conceal'd; A death-like hue o'er all prevails,

p

And o'er the wild and bleak expanse Pale Desolation spreads her wings.

Aria.
Presto. (♩ = 166)

mf The

f

poco agitato

trav'ler stands per-plex'd, For - lorn, un - cer - tain he, Which

p

cresc.

way his - wan - dring, wan-dring steps to turn, to turn A -

cross the trackless waste. No

sempre p *sempre stacc.*

hu - man dwell - ing cheers his sight, No mark of human

cresc.

foot is found, no mark of hu-man foot — is found;

sempre stacc.

agitato e più cresc.

No humandwelling cheers his sight, No mark, no mark of foot — is

cresc.

found, no mark — of human foot is found;

And onward as he bravely toils, In deeper er-ror plung-es still, in deeper er-ror

p cresc. *sempre*

plunges still, in deep - er er - ror plung - es still.

cresc. *stacc. e cresc.* *f*

p più tranquillo

De-press'd, his cour - age sinks, And an - guish wrings his

p *pp*

heart, As night its sa - ble horrors sheds, And wea - ri-ness and

p

pp

cold Have stiff - en'd all his limbs. De-

calando

p

press'd his cour - age sinks, And an - guish wrings his heart! Be-

p

f

fore his glad-dend'sight appears A sud - dingleam of neighbring light;

dolce

p

f

Allegro. (♩ = 144)

p con anima

And now re - viv'd he springs,

p

f

p

f

With joyful panting breast, with joyful panting breast,

cantabile
To gain the door, to gain the welcome, welcome door,

p poco riten.
Where all his pains may find — re-lief! *a tempo*

mf a tempo And now, re-viv'd, he springs With joy — *cresc.*

ful, with joy-ful panting breast, with joy-ful panting breast,

cantabile

To gain the door, to gain the welcome, wel-come door,

cresc.

to gain

dolce *p*

the wel-come door, Where all his pains may

pp *p*

cresc.

find _____ re-lief, may find re-lief, may find _____

re-lief.

f *p* *f* *fz* *fz*

The Destruction of Jerusalem.

115

Recit.

Recitative and Aria.

F. HILLER.

dolce

All my strength hath fled a - way, and all I hoped for from the

Lord. Re-mem-ber, Lord, that we are wretch-ed and for-sa-ken, re-

Andante.

mem-ber, Lord, that we are wretched and for-sa-ken, re-mem-ber, Lord!

a tempo

p

dolce

Aria.

Andante con moto.

Yes, Thou wilt yet re-

dolce

mem-ber, e'en thus my soul doth an-swer me; — yes,

Thou wilt yet re-mem - ber, e'en thus my soul doth an - swer

me; so shall my heart find com - fort, and

dolce

still shall trust in Thee, so shall my heart find

cresc.

p

com - fort, and still shall trust in Thee. Yes,

dolce

cresc.

dim.

Thou wilt yet re-mem - ber, thus my soul doth an - swer

mf cresc.

cresc.

espress.

me, — thus my soul doth answer me; so shall — my heart find

p *pp*

com - fort, and shall trust, — shall trust in Thee, yes,

dolce

Thou — wilt yet re - mem - ber, thus my — soul doth —

p

an - swer me, and shall trust — in Thee, —

p

cresc.

and shall trust — in Thee. —

pp

Elijah.

Recitative and Aria.

F. MENDELSSOHN.

Recit. *mf deciso*

Ye peo-ple, rend your hearts, rend your hearts, and not your

fp

cresc. *f largamente*

garments for your transgressions: e-ven-as E-li-jah hath sealed the heavens through the

cresc. *sf* *f*

p *mf* *cresc.* *f* *p tranquillo*

word of God. I there-fore say to ye, Forsake your idols, return to God; for He is

f *p*

f *pesante*

slow to anger, and mer-ciful, and kind, and gracious, and re-penteth Him of the e-vil.

sf

Aria.
Andante con moto. (♩ = 72.)
p con calore

119

"If with all your hearts ye tru-ly seek me,

ye shall ev-er surely find me." Thus saith our God, "If with

all your hearts ye tru-ly seek me, Ye shall ev-er sure-ly find me."

Thus saith our God, thus — saith our God. Oh! that I

knew where I might find Him, that I might e-ven come before His presence!

p *cresc.* *cresc.*

Oh! that I knew where I might find Him, that I might e-ven come before His

f *p* *dimin.*

presence! come before His presence! Oh! that I knew

dim. *pp* *smorz.* *p* *f*

where I might find Him! "If with all your hearts ye truly

cresc.

seek me, Ye shall ev-er sure-ly find me." Thus saith our God.

f *stirato* *p* *sf* *p*

"Ye shall ever surely find me." Thus saith our God.

Elijah.

Aria.

F. MENDELSSOHN.

Sostenuto. (♩ = 80.) *mf*

Then, then shall the righteous shine forth as the

sun in their heav'nly Fa - ther's realm,

shine forth as the sun in their heav'nly Fa - ther's realm,

dim.

cresc.

then shall the right-eous shine forth in their heav'n-ly Fa - ther's

realm, as the sun, as the sun in their heav'n-ly Fa - ther's

dim.

p

realm. Joy on their head shall be for ev - er -

last - ing, joy on their head shall be for ev - er - last - ing, and all

sor - row and mourn - ing shall flee a - way, shall flee — a - way for

ev - er. Then, then shall the right - eous shine forth as the

sun in their heav'n - ly Fa - ther's realm, shine forth,

mf *cresc.* *p* *cresc.* *cresc.* *dim.* *f* *dim.* *p* *cresc.* *sf* *cresc.*

shine in their heav'n - ly Fa - ther's realm,

shine forth as the sun in their

heav'n - ly Fa - ther's realm, then shall the right - eous

shine in their heav'n - ly Fa - ther's realm.

Handwritten: Bowdoin

Handwritten: Red.

*Handwritten: **

Hymn of Praise.

Recit.

Recitative and Aria.

F. MENDELSSOHN.

mf *cresc.*

Sing ye praise, all ye redeem-ed of the Lord, redeem-ed from the

sf *espress.*

hand of the foe, from your dis-tress-es, from deep af-flic-tion,

cresc. *dim.*

who sat in the shadow of death and darkness. All ye that cry in trouble un-to the Lord,

con spirito *mf* *largamente*

Sing ye praise! give ye thanks, pro-claim a-loud his good-ness.

Aria.
Allegro moderato. (♩ = 80.)

tranquillo

p

espress.

He counteth all your sor-rows in the time of need. He

pp

com-forts the be - reav - ed ——— with His re - gard, He

p

com-forts the be - reav - ed, He com-forts the be - reav - ed, He

cresc.

cresc.

com - forts the be - reav - ed with His re - gard, with

sf.

p

p

His - re-gard. He counteth all your

mf

f

p

sor - rows in the time of need, He com-forts the be -

reav - ed, He com-forts the be - reav - ed with His re -

gard, with His re - gard. He

counteth all your sor - rows in the time of need, He

com-forts the be - reav - ed, He com-forts the be - reav - ed with

stentato

127

His re - gard, with His re - gard, He



com - - - - - forts them with His re - gard, He



com - forts the be - reav - - ed, He com - -



- forts them with His re - gard. Sing ye praise!



Give ye thanks, pro - claim a - loud His good - - ness!



St. Paul.

Cavatina.

Rev. ii, 10; Jer. i, 8.

F. MENDELSSOHN.

Adagio. (♩ = 88.)

p

p dolce ed espress.

Be — thou faith-ful un-to

death, and I will give to thee a crown of life, — be — thou

faith-ful un-to death, — and I will give to thee a crown, a crown of

cresc.
life, and I will give to thee, to thee a crown of life.

p *mf*
Be not a-fraid, be not a-fraid, My help is

cresc.
nigh, be not a-fraid, be not a-fraid, My help is nigh, be not afraid, My help is

f con solennità
nigh, be not a-fraid. Be ——— thou faith-ful un-to

death, and I will give to thee, give — to —

thee a crown of life. Be not a - fraid, My help is nigh, My —

— help is nigh, be not a-fraid, My help is nigh.

a piacere
Be thou faith - ful un-to death.

dim. *pp* *col canto* *pp*

The seven last words.

Aria.

S. MERCADANTE.

Andante mosso.

pp delicatissimo

pp dolcissimo

smorz. *pp*

When to the lil - y fair, Pur - est of

flow - ers, Heav'n, at de - cline of day, Fresh dew de -

nies, Sad - ly its droop - ing leaves Pine for the

show - ers: Ah! in the sun's hotray, Ah!

p *rf*

pp

it with - ers, it with - ers and dies!

pp

p espress.

With un - told mis - e - ry, Tor - ment and an - guish,

p un poco

Thirst - ed up - on the cross Our Sav - iour dear! Where is the

agitato

heart so cold, Where is the heart so cold, Can see him

poco

pp

poco

a poco - cresc.

lan - guish, can see him lan - guish And for his

a poco - cresc.

dim.

a - go-ny De-ny 'a tear? Where is the

dim.

cresc.

heart so cold, where is the heart so cold? and for his

cresc.

cresc.

a - go-ny de-ny a tear, and for his

cresc.

ff

pp Lento a piacere

a - go-ny, and for his a - go-ny de-ny a tear?

colla parte

p

a tempo dolce

With untold mis - e - ry, Tor - ment and an - guish, Thirst - ed up -

a tempo

pp

rinf. *declamando*

on the cross Our Sav - iour dear; with untold mis - e - ry,

pp

pp rall.

Tor - ment and an - guish, Thirst - ed up - on the cross Our

secondando il canto

espressivo a piacere *Lento*

Sav - iour, our Sav - iour, on the cross, our Sav - iour dear!

pp

smorz.

Abraham.

135

Aria.

B. MOLIQUE.

Allegro moderato. (♩ = 80.)

p
Pour out thy heart before the

Lord, and lift thy hands un - to Him, for He will not despise the af -

espress.
flicted and them that are of a bro - ken heart. Pour out thy heart before the

Lord, lift up thy hands unto Him, for He will not de - spise — the af -

mf
flicted and them that are of a bro - ken heart. But

though He cause grief, but though He cause grief, — yet will He have com -

f *dolce*

f *pp*

pas-sion, yet will He have com-pas-sion, ac - cord - ing to the

cresc. *cresc.*

mul - ti - tude of His mer - cies, ac - cord - ing to — the

mf *mf*

mul - ti - tude of His mer - cies. But though He cause

p *p*

grief, yet will He have com - pas-sion! Pour out thy heart before the

poco riten. *p* *espress.* *p*

Lord, and lift thy hands un - to Him, for He will not de - spise — the af-

flict-ed and them that are of a bro - ken heart. Trust in the

Lord, and He — will strength - en thee, trust in the

Lord, in the Lord, He will strength - en

thee.

Judith.

Aria.

"The Repentance of Manasseh?"

Lento espressivo. (♩ = 72.)

C. H. H. PARRY.

p *cresc.*

tranquillo

f *dim.*

p espress.

I will bear, will bear the in-dig -

dim.

cresc. *f* *dim. e rit.*

na - tion of God, be - cause I have sin - ned, have

cresc. *f* *dim. e rit.*

a tempo

sin - ned a - gainst Him, be - cause I have sin - ned,

dim. *a tempo p*

mf

sin - ned a - gainst Him, have sin - ned a -

p

poco rit. *p a tempo* *mf*

gainst Him. The Lord hath sore corrected me, But He hath not given me o -

poco rit. *p a tempo* *mf cresc.*

- ver un-to death, He hath not giv-en me o-ver un-to death.

rit. *a tempo*

rit. *a tempo* *dim.*

mf *poco più mosso*

I will wait, will wait for the sal-

dim.

rit. e dim. *a tempo*

va-tion of God, For He will hear, will hear and deliv-er-me.

rit. e dim. *a tempo*

mf

He shall bring me forth, shall bring me forth in-to the light, And

cresc.

I shall be-hold, shall be-hold His right-eous-ness,

cresc.

8va basso

I shall be - hold His right - eous-ness.

Then will I praise Him all the days of my life,

Ev'n as the heav'ns do praise Him, Whose glo - ry shall

be for ev - er-more.

col sva.

p cresc.

p cresc.

cresc.

f allarg.

f allarg.

rall.

a tempo

rall.

mf cresc.

f

allarg.

rit.

The Resurrection of Lazarus.

"The Resurrection?"

English version by
Dr. Th. Baker.

Moderato.

cantabile e molto sostenuto

R. PUGNO.

p

pp

Recit.

I live, my heart is beat-ing! 'Tis no vain de-lu-sion!

molto cresc. poco a poco a tempo

In the balm-y air I wan-der, I am breath-ing, I

molto cresc.

largamente

see the sky so fair!

p rit.

a tempo molto legato *sostenuto*

Thy name I praise, O God of mer - cy un - end - ing!

p a tempo

f con calore *p*

Thy name I praise, Thou Spir - it of light! O Fount tran -

mf *p*

f cantabile

scending Of life, of love, and of joy, — Thy name I

p

praise! — Thy name I praise! —

p

O God, — God of mer - cy un - end -

rit.

rit.

Un poco animato. *mf sostenuto*

ing! May my hymn of re -

cresc. *mf*

joic - ing, Grate - ful to Thee a -

cresc.

f con gran' espressione

ris - ing, May my hymn of re -

poco dim.

joic - ing, Grate - ful to Thee a -

allarg.

ris - ing,

allarg.

con forza

O - ver - soar the bounds of cre -

ff

a - tion Toward Thine a - bode, O-ver -

riten. *largamente*

soar the bounds of cre - a - tion Toward Thy di -

col canto *largamente*

molto cresc. *ff*

vine a - bode on high!

molto cresc. *ff*

Jephtha.

English version by
Dr. Th. Baker.

Recitative and Aria.

C. RHEINTHALER.

Allegro. *Recit. f agitato*

What! Miriam shall per-ish on

sacri-fi-cial al-tar? She shall go down to the tomb, a vic-tim of vows hast-i-ly

a tempo

spo-ken? May the Lord stretch

forth His arm, and consume the hand with fire, that dares the deed!

poco rit. *p* *dolce* *pp*

Aria.

Andante con moto.

dolce e cantabile

dolce
Love-ly and sweet as the rose in the vale, Her eye so clear as beam-ing skies,

pp

p *cresc.*
So came she down from the mountain-height, With joy-ful dancing her fa-ther to

p *cresc.*

mf
welcome, from the moun-tain-height, With joy-ful danc-ing her

mf *p* *p*

poco rall.
fa-ther to welcome, with joy-ful danc-ing her fa-ther to wel-come.

poco rall.

a tempo

p

pp

cresc.

cresc.

mf

p

And as the birds' gay car-ols de-light, Sound-ed her song,

sound-ed her song; And as the birds' gay car-ols de-light, Sound -

ed her song, sound - ed her song.

Allegro moderato.

un poco agitato

And she now shall per-ish, in youth - - ful beau - ty?

pp *p*

più agitato e cresc.

She now shall fall like the grass of Spring - tide?

cresc. *f*

Andante maestoso.

con spirito

Ye moun - tains of Gil - bo - a, and ye

f *ff* *mf* *mf*

Rev. *

hills round a - bout, ye moun - tains of Gil-bo-a, and ye hills round a -

f *p* *f*

Tempo I.

bout, No dew should ev - er wet ye, nor rain fall a -

gain, no dew should ev - er wet ye, nor rain fall a -

gain, If such a deed, if such a deed may

bel! Ye moun - tains of Gil - bo - a, ye

mf

hills — round a - bout, No dew shall ev - er wet ye, Nor

f *p* *f* *p* *f*

rain fall a - gain, If such a deed, if

p *mf* *cresc.*

cresc.

such a deed may be, if such a deed, if such

f *mf* *cresc.* *f*

rit.

— a deed, if such a deed — may be!

col canto *f* *f* *f* *f*

Allegro agitato.

f *cresc.* *ff*

The Fall of Babylon.

Recitative and Aria.

L. SPOHR.

Adagio. (♩ = 88.) Recit. *p tranquillo*

O! how fa-miliar to mine ear are these deep sounds of

sor-row! *string.* Je - ru - sa-lem, the stranger hath de-

a tempo *sp col canto*

spoil'd thee: Ju - dah, thy glo - ry is de - part - ed, thy pow'r for

cresc.

hard cap-tiv-i - ty ex-chang'd! From heav'n to earth the Lord has cast thee

p *f*

down; A - broad the sword be-reav - eth, and with - in is death! O

p espr.

Adagio. (♩ = 88.)

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a tempo Recit. *cresc.*

Thou, Al-might-y God, to whom a - lone we look for succour, Stretch forth Thine

arm of pow - er, and save, O save Thy chos - en na - tion.

f col canto

Aria.

Larghetto con moto. (♩ = 50.) *p espr.*

Re - mem - ber, Lord! re -

p cresc.

mem - ber, Lord! what Thou hast laid up - on - us; Our in -

mf p

her - itance, our in - her - it - ance Thou hast giv'n, hast giv'n to

mf cresc.

strangers. *mf* O where - fore,

pp *mf*

Lord, dost Thou for-sake Thy peo - ple?

pp

f O where-fore, Lord, dost Thou for-sake Thy peo - ple? And

mf

why dost Thou for - get us for ev -

mf con calore *cresc.* er? Re-turn, re - turn un - to Thy ser - vants, and their

cresc.

strength do Thou re - new, and their strength do Thou re -

new, re-new, as in time of old.

Re -

mem - ber, Lord! Re - mem - ber, Lord! what

Thou hast laid up - on us; Our in - her - it - ance, our in -

f *cresc.* *f* *cresc.* *p* *cresc.* *p* *p espr.* *mf* *cresc.* *mf* *f* *p* *mf*

her - it - ance Thou hast giv'n, hast giv'n to strangers.

f *pp*

O where-fore, Lord, dost Thou for-sake Thy

mf

peo - ple? O where - fore,

pp *mf*

Lord, dost Thou for-sake Thy peo - ple? O why dost Thou for -

p *cresc.* *p*

get us for ev - er? Re-turn, re-

mf con spirito

turn un-to Thy ser-vants, re-turn, re-turn un-to Thy

cresc.

cresc.

ser-vants, and their strength do Thou re-new, and their

f

f

strength do Thou re-new as it was in time of

p calando

dim. *p*

old, in time of old.

p

pp

poco rit.

The Crucifixion.

Aria.

J. STAINER.

Moderato. (♩ = 100) *mf lugubre*

King ev - er glo - rious! King ev - er glo - rious! The dew's of

tranquillo

f *mf*

cresc.

death are gath - ring round Thee, Up - on the Cross Thy foes have bound Thee, Thy

cresc.

dim. *p* *rall.* *a tempo* *p cantabile*

strength is gone, Thy strength is gone! Not in Thy

dim. *p* *rall.* *a tempo* *p*

Maj - es - ty, Robed in Heaven's su - prem - est splen - dor; But in

largamente *cresc. molto*

weak - ness and sur - ren - der, Thou hang - est here.

cresc. molto *mf*

mf

Who can be like Thee?

p *mf*

p *poco string.*

Pi-late, high in Zi-on dwelling? Rome, with arms the world com-pell-ing?

p *poco string.*

rall. *f a tempo* *ff*

Proud tho' they be, Thou art sub-lime, Thou art sub-lime!

a tempo *f* *ff col canto*

cresc. rall.

p *cresc.*

Far more aw-ful in Thy weak-ness, More than king-ly in Thy

cresc.

f meek-ness, Thou Son of God, Thou Son of God. *dim. rall.*

a tempo p espress. Glo-ry, and hon-or: *cresc.* Let the world di-vide and

più cresc. take them; Crown its mon-archs and un- *f* make them; But

Thou,— Thou wilt reign. *rall.*

a tempo pp mestamente Here in a-base-ment, crownless, poor, dis-robbed, and

rall. *a tempo cresc. con anima*

bleed - ing; There in glo - ry in - ter -

rall. *a tempo cresc.*

f *ff pomposo*

ced - ing; Thou art the King! Thou art the King!

cresc. molto *f* *ff*

f *cresc.*

There in glo - ry in - ter - ced - ing, there in glo - ry in - ter - ced - ing;

f *cresc.* *cresc.*

ff Maestoso *ff*

Thou art the King! Thou art the King! Thou art the

ff

King!

ff

The Daughter of Jairus.

Aria.

Andante.

J. STAINER.

My hope is in the Ev-er-last-ing,

that He will save you; and joy is come un-to me from the

Ho-ly One, be-cause of the mer-cy which shall soon come un-to

you from the Ev-er-last-ing, our Saviour, our Sav-iour. My

dim. *p* *pp* *dim.* *pp*

hope is in the Ev-er-last-ing, that He will save you;

p

cresc.

m. s.

and joy is come un-to me

cresc.

dim.

p

pp

from the Ho-ly One, be-cause of the mer-cy which shall

cresc.

f

cresc.

f

soon come un-to you from the Ev-er-last-ing, our Sav-iour, our Sav-

ff

dim.

p

ff

dim.

p

iour.

cresc.

dim.

p

p *sostenuto* *dim.*

I sent you out with mourning and weep-ing, I

p *sostenuto*

sent you out with mourning and weep-ing,

cresc. *f*

But God will give you to me a-gain with joy and

cresc. *f*

mf *cresc.*

glad-ness, with joy and glad-ness,

mf *cresc.*

f

for ev - er, for ev er.

pp *ff* *m.s.*

p
I sent you out with mourning,
pp
p

p *cresc.* *p*
but God, but God will give you to me a - gain with
p *p*

cresc. *accel. e cresc.*
joy and glad-ness, with joy with
p *cresc.* *accel.*

f *p* *p rall.*
joy for ev - er, for ev - er, for ev -
f *dim.* *p* *rall.* *p*

Allegro. (♩ = 112) *ff* *p rall.*
er, with joy, with joy, with joy, with joy. My
ff *ff* *rall. molto* *pp* *ten.*

pp *cresc.*

hope is in the Ev-er-last-ing, that He will save you, and joy is come un-to me

p *cresc.* *f*

from the Ho-ly One, be-cause of His mer-cy which shall soon come to

p *cresc.* *f* *colla voce*

p *mf ad lib.*

you from the Ev-er-last-ing, our Sav-iour, joy is come to

p *cresc.* *colla voce*

a tempo *f ad lib.* *a tempo*

me, joy is come to me, be-cause of the mer-cy which shall

a tempo *a tempo*

p *colla voce* *p* *pp*

cresc. *pp*

soon come to you from our Sav-iour.

cresc. *pp* *rall.*

The Light of the World.

Aria.

Sir A. S. SULLIVAN.

Andante moderato.

mf *p*

con molta tenerezza

f *dim.* *p*

Re - frain thy voice from

weep - ing and thine eyes from tears, for thy

work shall be re - ward - ed, saith the Lord. Re -

frain thy voice from weep - ing and thine eyes from tears, for thy

p *p*

cresc.
work shall be re - ward - ed, saith — the Lord.

cresc.

p *cresc.*
And there is hope in thine

p *cresc.*

f *dim.*
end, that thy chil - dren shall come a - gain to their own

fp

cresc.
bor - - der, and there is hope in thine

cresc.

end, that thy chil - - dren shall come a - gain to their own

p
bor - der. Re - frain thy voice from weep - ing

and thine eyes from tears; thy work shall be re - ward - ed,

cresc.

saith the Lord. There is hope in thine

p

end, that thy chil - dren shall come a -

cresc. molto

gain. Re - frain thy voice from weep - ing and thine

ff con passione

dim.

eyes from tears, for thy work shall be re -

dim.

cresc. *ff*

ward - ed, saith the Lord. Re - frain thy voice from

cresc. *ff* *col canto*

dim. *p*

weep - ing and thine eyes from tears, thy voice from

dim. *p*

p calando

weep - ing and thine eyes, thine eyes from tears.

dim. *cresc.* *f*

p

The Prodigal Son.

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Andante.

Recitative and Aria.

Sir A. S. SULLIVAN.

Recit.
No chas-ten-ing for the present seemeth to be joy-ous, but

Quasi a tempo
grievous; Nev-er-the-less, af-terwards it yield-eth the peace-a-ble

cresc. fruit of right-eous-ness: *espress.* For whom the Lord lov-eth, He

chas-ten-eth, And scourg-eth ev-'ry son whom He re-ceive-eth.

Aria.
Andante con moto. (♩ = 76)
Come, ye chil-dren, and heark-en un-to

me, I will teach you the

fear of the Lord. Come, ye

chil - dren, and heark - en un - to me, I will

teach you the fear of the Lord, I will

teach you the fear of the Lord.

p *cresc.* *f* *dim.* *Ped.* *

p
Lo, the poor cri - eth,

mf. and the Lord hear - eth him; *p* Lo, the poor

cri - eth, and the Lord hear - eth him, yea, and

sav - eth him out of all his trou - ble.

p Lo, the poor cri - eth, and the Lord hear - eth him. *rall.*

pp *rall.*

Red. * Red. *

Red. *

a tempo
Come, ye chil - dren, and hear - ken un - to me, I will

cresc.
a tempo
teach you the fear of the Lord,

cresc.
f
con abbandono
O come, O come, and I will teach you the

dim.
fear of the Lord. Come, ye chil - dren,

rall.
heark - en un - to me.

pp

Harvest Cantata.

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Recitative and Aria.

C. M. v. WEBER.

Allegro moderato. (♩ = 120.)

mf *p*

Recit.
p espress.

cresc.

Look how the fruit-ful land is smil-ing, Wher-e'er we turn our eyes; A ver-y

garden, tend-ed by the Lord.

f *f* *p a tempo*

Recit.

p
Fair shew the happy val-leys; up-on the meadows flow'rs are num-ber-less; while

dolce

con rigore
gold-en ears of corn are rich-ly wav-ing, and orchards thick-ly hang with mel-low

cresc.

con rigore

fruitage. The might-y sun from out earth's bosom calls the seed to new-found life and

cresc.

Recit.

beauty; the Prince that o'er the kingdom wise-ly reigns, and gives us peace, makes labor end in

plen-ty. O Fa-ther-

a tempo

p Andante.

land! Both heav'n and earth com - bine their pow'rs for thee, and make their blessings

pp a tempo

Aria.
Allegro. (♩ = 120.)

thine. Hap -

cresc.

- py - na - tion, still re - ceiv - ing Gifts from Na - ture's

cresc.

mf

lov - ing hand! Hap - py na - tion, still o - bey - ing One that

cresc.

wise - ly rules the land; Hap - py na - tion, still o -

cresc.

bey - ing One that wise - ly, that wise - ly rules the land, — One that

cresc.

wise - ly — rules the land.

mf con anima

Let us praise — our

gra - cious Fa - ther, Whose un - err - ing coun - sel — gave One that

p

cresc.

just - ly, mild - ly, wise - ly, O - ver us — the rule should

mf

have, Let us praise our gra-cious- Fa - ther, Whose un - err - ing coun-sel

gave One that just - ly, mild - ly, wise - ly, O-ver us the rule should

cresc.

have, o - ver us, o - ver us the rule should

cresc.

have.

cresc.

f

ff

f

That which kind - ly Na - ture

p

sends us, Toil to sure per - fec - tion

brings; So the joy that most de-lights us From sin-

cresc. *p* *cresc.* *f*

cere en - deav - or - springs, So the joy that most de-lights us From sin -

cere - en - deav - or - springs.

p

Hap - py - na - tion, still re-

p

cresc.

ceiv-ing Gifts from Na - ture's lov - ing hand; Hap-py

cresc.

na - tion, still o - bey - ing One that wise-ly rules the land, One that

wise - ly rules the land, that wise-ly, that wise-ly rules the

molto cresc.

land, that wise-ly rules the land, that wise - ly rules the land, that wise - ly

rules the land!

f *ff*